**History and Effects of Revolutionary Arts: A Study**

**Arvind**

Ph.D Scholar, Dept. of Visual Arts, MDU, Rohtak, Haryana

**ABSTRACT**

**The history of art is often told as a chronology of masterpieces created during each civilization. This narrative might be seen as one of the world's greatest cultural achievements, represented by the Seven Wonders of the Ancient World. However, vernacular artistic forms, often known as folk arts or craft, may be included into art historical narratives. If an art historian delves into these later types of popular culture, they are less likely to see their work as investigating visual or material culture or as making contributions to subjects connected to art history, such as anthropology or archaeology. In the second scenario, the artworks may be classified as archaeological artefacts. Architecture, sculpture, painting, cinema, photography, and graphic arts are only few of the visual art forms that may be categorised alone or in conjunction with one another. Video art, computer art, performance art, animation, television, and videogames have all emerged in the wake of recent technical developments.**

**Keywords: modern arts, culture, revolutionary arts, sculptures.**

**INTRODUCTION**

Behold the image of revolution made heroic. The artwork, which is now on display at the Louvre, depicts a significant event in French history, when demonstrations led to the resignation of an unpopular king and the subsequent installation of a more liberal ruler. It is also the lens through which all later depictions of global revolution will be seen.

Millions of similarly romantic images celebrate the glory of armed revolution - almost as if they had been pushed through a single stencil [1] - from filmic restagings of historical events (like the Bolsheviks storming the Winter Palace, captured ten years later in a film directed by Sergei Eisenstein) to iPhone captures (like those of Libyan fighters during the Arab Spring).

Like Francisco Goya's Disasters of War (1810-20), which was also painted by the world's greatest romantic artist, "Liberty Leading the People" rejects the traditional heroic narratives of the Greek and Roman past, which had previously dominated history painting, in favour of the intensity of modern events. A short time after seeing open battle in the streets of Paris, Delacroix started his most renowned painting. Three months later, in time for the official 1831 Salon, he had completed the almost three-meter-high masterpiece. Delacroix's masterwork, considered the progenitor of all revolutionary paintings as well as Soviet-style Socialist Realism [2], reads like a morally streamlined fairytale based on actual events.

It's no surprise that the huge painting has been compared to another French girl in the Big Apple. Delacroix's picture of a striding, half-naked Amazon is not meant to represent a real-life, bayonet-and-flag-wielding individual, much like Frédéric Auguste Bartholdi's The Statue of Liberty Enlightening the World, which he gave to the United States in 1886. Instead, the character is meant to symbolise freedom inflated by ideas of romantic art and politics [3 ].

Delacroix depicts Liberty's attractive head in profile, similar to Queen Elizabeth II on a £1 coin; on top of it, she wears the Phrygian cap, or bonnet rouge, a symbol of freedom that resembles today's ubiquitous Malcolm X shirts. A dirty manufacturing worker with an army sabre (left behind from possibly a past war), a fancy-pants bohemian with a hunting rifle, and a youngster with two handguns are among the typical characters surrounding her secular highness. There is a not-so-subtle message in the painting: everyone has the potential to be a revolutionary hero. Delacroix's richly idealised situation in Les Mis (1980) [4] is only humanly feasible.

I have attempted a new subject, a barricade, and if I may not have fought for my country, at least I will have painted for her," Delacroix wrote to his brother immediately after finishing his renowned painting. What the Frenchman constructed was a heroic vision of egalitarian revolution, as well as a modern update of Peter Paul Rubens' Repercussions of War (1637-38) (without consequences, save for the flawlessly marbled corpses over which his revolutionaries climb). In the time since, the globe has been strewn with many knockoffs [4].

**REVOLUTIONARY ART**

In every era of human history, uprisings and revolutions have changed the face of society, pushing mankind ahead or setting it back, and ultimately creating the ideological world we know today. They have displaced seemingly invincible institutions, displaced tyrants, overthrown empires, and shattered faiths, sometimes at a terrible human cost. While the chaos and violence of uprisings and insurrections may appear far distant from the realm of art, the connection between the two is as ancient as the ideas themselves [5-6].

On the surface, the chaos and violence of rebellions and insurrections seem to have nothing in common with the creative world.

Art has not only reflected the effects of revolution, but has also helped define and mould revolutionary movements. Artists have used this influence to affect social change and reform in a variety of contexts. Artwork from the French Revolution is a typical illustration of this correlation. Jean-Paul Marat, a journalist who was murdered by royalist Charlotte Corday in 1793 and shown by Jacques-Louis David in the painting The Death of Marat, lies in the bath like Christ. The extreme revolutionary Marat, shown here as a hero, was widely blamed for fostering an environment of political violence and intolerance in nineteenth-century Paris. The extreme faction to which David belonged became the dominant force in the French revolutionary government [7-9], and the painting's success may be traced back to its ability to inspire sympathy for the radicals.

Another well-known piece is Eugéne Delacroix's Liberty Leading the People (1830), which, since its acquisition, has become one of the museum's most popular attractions. It shows the overthrow of Charles X's restored monarchy in the July Revolution of 1830. Liberty as an ancient goddess carrying the tricolour and leading the peasants of the downtrodden working masses over the barricade is a picture burnt into the public's mind [10].

The revolutionary nature of art necessitates the critique of unjust and autocratic systems.

Henri Matisse and Pablo Picasso, two artists who came later, are prime examples of this trend; they disregarded all they had been taught about painting and founded cubism, a movement that upended the canons of perspective and realism and introduced hitherto unheard-of methods and styles. Picasso's Guernica (1937), widely regarded as one of the most powerful anti-war paintings in art history, is a prime example of this kind of work. The effectiveness of political art has endured across the years. In retrospect, Frida Kahlo's views on gender roles and sexism in politics make her look like a relic from another period. Self-reflective Kahlo redefined herself and her physical impairments in works like The Broken Column (1944) and The Wounded Deer (1946). Her fame grew after her untimely death when it was taken up by forward-thinking feminists in the 1970s [11-13].

Berlin's East Side Gallery has become an iconic symbol of the power of art in the face of repression and resistance. For 28 years, the Berlin Wall symbolised the ideological and physical gap between the free west and the communist east. The first breach occurred in 1989, and the following year, artists from all over the globe flocked there to paint the site. The murals that resulted are a moving tribute to the transformative power of art, expressing joy at the liberation of the West. The anonymous Bristol graffiti artist known only as "Banksy" draws attention to the hypocrisy at the centre of our contemporary global institutions by denouncing such injustices as economic enslavement and political disenfranchisement. His most well-known piece depicts a homeless guy carrying a sign that reads, "Keep your money, I want change," which is a heartbreaking statement to be the topic of art. Forcing the audience to conceive a kinder future in whatever shape it may take, revolutionary art demands that immoral and authoritarian systems be questioned, encourages political reflection on the world at large, and so on [14, 15].

**CRAFTSMANSHIP IN THE AGE OF REVOLUTION**

Most expensive artwork and furniture in affluent American homes before to approximately 1750 came from England. More and more skilled workers emigrated to the New World, and soon American products were competitive with the finest that countries like England had to offer. While many American painters appreciated Europe's more refined aesthetic, they were able to work in a variety of genres. Paul Revere (1735-1818), a patriot from Boston, crafted everything from magnificent silver and pewter bowls to a pair of fake teeth for General Washington [16-18].

During the early years of the 18th century, the colonies began receiving works of art by European artists. Successful European techniques were imitated to the delight of their affluent clientele, and many portraits of wealthy colonials were painted in poses reminiscent of those seen in English portraiture. A wealthy guy who had earned his money through commerce, for instance, would be portrayed standing at a window staring out at a ship.

American youth painters developed a new style as the century proceeded. Some of the greatest American artists are Benjamin West (1738-1820), Gilbert Stuart (1755-1828), Charles Willson Peale (1741-1827), and John Singleton Copley (1738-1815). Their subjects were captured mid-action as they went about their regular routines. Copley depicts patriot John Adams standing with a paper in one hand and pointing at another on his desk, probably in the process of composing a speech. Likewise, he depicted [19-20].

Paul Revere, dressed for the workshop, rests at his work table next to a teapot he has crafted.

The New World's artistic scene was slow to emerge. John Adams thought that this was the way things should be, since there was more vital and practical tasks to be done first. In John Adams: A Biography in His Own Words, Adams declared: "I must study politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history, and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain [21-22]."

**Traditions in Indian Art**

Symbols associated with Buddha were first created by early Buddhists in India. The primary survivals of Buddhist art began in the era following the Mauryans, within North India Kushan art, the Greco-Buddhist art of Gandhara and lastly the "classic" period of Gupta art. And before the Gandhara school emerged, there was another South Indian school known as Andhra. Some sculptures from important locations like Sanchi, Bharhut, and Amaravati have been preserved, while others may be seen in museums in India and beyond. Ceremonial fences around stupas, and each of the four toranas (ornamental entrances) faced one of the cardinal directions. Though they are made of stone, it is obvious that they were inspired by wooden structures.

They, along with the walls of the stupa, may be elaborately embellished with reliefs, most often depicting scenes from Buddha's life. Over time, full-scale human figures were carved, first in high relief and then as free-standing sculptures. This shift, which affected not just Buddhist art but also Hindu and Jain art, was centred at Mathura. Similar freestanding constructions elsewhere, for a long time mostly in wood, have not fared as well as the exteriors and interiors of rock-cut chaitya prayer halls and monastery viharas. The caves at Ajanta, Karle, Bhaja and others include early sculpture, typically outnumbered by later works such as iconic images of the Buddha and bodhisattvas, which are not discovered until 100 AD at the least [23-24].

**Indus Valley Civilization**

The Indus Valley Civilization, also known as the Harappan Civilization (c. 2400-1900 BC), was discovered in 1922, long after the contemporary cultures of Mesopotamia and Egypt. However, it is now widely accepted that this civilization was extraordinarily advanced, even comparable to those earlier ones in some ways. Its sites cover a region ranging from today's northeast Afghanistan, through most of Pakistan, and into western and northwestern India. Harappa and Mohenjo-daro are important cultural centres; they can be found in the Punjab and Sindh provinces of northern Pakistan, while the port of Lothal can be found in the state of Gujarat (India). The majority of the artefacts discovered are square and rectangular stamp seals and seal impressions depicting animals, most often bulls, and relatively brief Harappan writings. Many stylized clay figures have also been unearthed at Harappan sites, plus a few stone and metal sculptures, more realistic than the ceramic ones. [25]

**Modern and Contemporary Art: A Chronology**

Since around 1970, "Postmodernist" has been a ubiquitous descriptor of the most forward-thinking works of art in the world. In basic words, postmodernist art emphasises style over content (eg. not 'what' but 'how'; not 'art for art's sake', but 'style for stye's sake'), and underlines the significance of how the artist comunicates with his/her audience. Conceptual art is one such example, in which the concept being conveyed is prioritised above the artwork itself, which is seen as just a vehicle for the message. Furthermore, postmodernists have resorted to new art forms like Assemblage, Installation, Video, Performance, Happenings, and Graffiti - all of which are related with Conceptualism - in order to maximise the "impact" of visual art on viewers, and this notion of impact continues to motivate [26].

**Postmodernist Painting**

Painters since the 1970s have experimented with numerous styles across the spectrum from pure abstraction to figuration. Neo-Expressionism, which included the "Ugly Realists," "Neue Wilden," "Figuration Libre," "Transavanguardia," "New Image Painters," and the so-called "Bad Painters," signalled a return to depicting recognisable objects, like the human body (albeit often in a quasi-abstract style), using rough brushwork, vivid colours, and colour harmony. In contrast to the abstract forms of Minimalism, photorealism presents a more realistic style of painting (superrealism, hyperrealism). Figure painters such as Francis Bacon, the great Lucien Freud (born in 1922), the innovative Fernando Botero (born in 1932), the precise David Hockney (born in 1937), the photorealists Chuck Close (born in 1940) and Richard Estes (born in 1936), and the contemporary Jenny Saville (born in 1996) stand out among this diverse and sometimes bewildering range of activity (b.1970). Also, check out [27, 28] some examples of modern British art from the years 1960-2000.

**Modernist Sculpture in a Post-Modern World**

Mark Di Suvero's (born 1933) large-scale metal sculptures, Walter de Maria's (born 1935) minimalist sculptures, Richard Serra's (born 1939) monumental public forms, John De Andrea's (born 1941) hyper-realist nudes, Anthony Gormley's (born 1950) environmental structures, Rowan Gillespie's (born 1953) site-specific figures, Anish Kapoor's (born 1955) stainless steel works, and Anish Kapoor's (b.1967). Other notable public sculptures are the "Chicago Picasso" (a collection of metal figures made for the Chicago Civic Centre) and the "Spire of Dublin" (the "spike"), both by architect Ian Ritchie (b.1947) [29, 30].

**CONCLUSION**

Most minimalist sculptors used the services of industrial or specialised fabricators to create their works in unconventional ways, using non-traditional materials and manufacturing processes. Primarily, the phrase referred to a group of American sculptors who rethought their environments in an effort to question received wisdom and show everyday items in novel contexts. Rather of relying on symbolism or obfuscation, these artists encourage spectators to reconsider the relationship between form and space. Unlike a figural sculpture, which draws all attention to itself at the expense of its surroundings, Minimalist art merges into the environment in which it is shown. Minimalism was both a counterpoint to the ascendance of Postmodernism and a significant impact on subsequent developments in Conceptual and Performance art via its emphasis on the influences of context and the theatricality of the viewing experience.

Conceptual art, which has been around for almost 50 years, has shown that aesthetic evaluation is not the only possible technique to evaluate works of art. Although it was first established in New York, the word "postmodernism" has since expanded to include a variety of artistic practises that originated roughly simultaneously in the United States and Europe. Artists that work within the conceptual tradition advocate for the primacy of ideas above technical competence or aesthetics in contemporary art. Little matter the art medium of an artwork, it is seen as no more than a vehicle for communicating the idea. In its purest form, Conceptual art dispenses with the physical item altogether in favour of a purely conceptual presentation.

**REFERENCES**

1. Alexander, Robert L. (1986). The Sculpture and Sculptors of Yazılıkaya. Newark: University of Delaware Press. ISBN 0-87413-279-7. Archived from the original on 2021-04-23. Retrieved 2021-04-23.
2. Bailey, Gauvin Alexander (2012). Baroque & Rococo. Phaidon. ISBN 978-0-7148-5742-8.
3. Barucka, Edyta (2010). "Redefining Polishness : The Revival of Crafts in Galicia around 1900". Acta Slavica Iaponica. 28: 71–99. ISSN 0288-3503. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
4. Bris, Michel Le (1981). Romantics and Romanticism by Michel Le Bris. MacMillan. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
5. Boardman, John; Johnston, Alan; Smith, R. R. R.; Pollitt, Jerome Jordan; Huskinson, Janet (1993). The Oxford History of Classical Art. Oxford: Oxford University Press. ISBN 0-19-814386-9. Archived from the original on 2021-09-13. Retrieved 2019-08-20.
6. Bouillon, Jean-Paul (1985). Journal de l'art nouveau : 1870–1914 [Journal of Art Nouveau: 1870-1914]. Genèva: Skira. ISBN 2-605-00069-9. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
7. Breton, André (1929-12-15) [1930]. Kra, Simon (ed.). "Second Manifeste du Surréalisme" [Second manifesto of surrealism] (PDF). La Révolution surréaliste (in French). Paris: Éditions Kra. 2 (12). Archived (PDF) from the original on 2021-03-08. Retrieved 2021-04-30.
8. Breton, André (1924), Manifeste du Surrealism: Poissòn Soluble [Manifesto of Surrealism: Poissòn Soluble] (in French), vol. 1st, Paris: Aux du Sagittaire, archived from the original on 2021-04-27, retrieved 2021-04-30
9. Masterpieces of the British Museum. The British Museum. 2014. p. 166. ISBN 978-0-7141-5105-2.
10. Brunt, Peter William; Thomas, Nicholas; Salmond, Anne; Kasarherou, Emmanuel; Mel, Michael A. (2018). Oceania. Royal Academy of Arts. ISBN 978-1-910350-49-2. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
11. Cassou, Jean (1979). The concise encyclopedia of symbolism. Secaucus, N.J.: Chartwell Books. ISBN 0-89009-706-2.
12. Caubet, Annie (2019). Idols The Power of Images. Rizzoli International Publications. ISBN 978-88-572-3885-2.
13. Cavarnos, Constantine; Michelis, P. A. (1956) [1946]. "An Aesthetic Approach to Byzantine Art". The Journal of Aesthetics and Art Criticism. 14 (4). doi:10.2307/426006. JSTOR 426006. Archived from the original on 2021-04-23. Retrieved 2021-04-23.
14. Caviness, Madeline Harrison (2001). Reframing Medieval Art: Difference, Margins, Boundaries. Medford, MA: Tufts University. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
15. Claudon, Francis (1980). The Concise Encyclopedia of Romanticism. Secaucus, N.J.: Chartwell Books. ISBN 0-89009-707-0.
16. Clay, Jean (1973). Impressionism. Secaucus: Chartwell Books Inc. ISBN 0-399-11039-9.
17. Clay, Jean, ed. (1978). From Impressionism to Modern Art 1890–1918. Secaucus, New Jersey: Chartwell Books Inc. ISBN 0-89009-544-2.
18. Clay, Jean (1981). Romanticism. New Jersey: Chartwell Books, Inc. Secaucus.
19. Coe, Michael D. (2002). Mexico : from the Olmecs to the Aztecs (5th ed., rev. and expanded ed.). New York: Thames & Hudson. ISBN 0-500-28346-X.
20. Cooper, Douglas (1966). Henri de Toulouse-Lautrec. New York: H.N. Abrams. ISBN 0-8109-0512-4. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
21. Cotterell, Arthur (1993). The Penguin Encyclopedia of Classical Civilizations (1st ed.). London: Viking. ISBN 0-670-82699-5.
22. Courthion, Pierre (1979). Impressionism. New York: H.N. Abrams. ISBN 0-8109-0202-8.
23. Courthion, Pierre (1988). Georges Seurat. New York: H.N. Abrams. ISBN 0-8109-1519-7. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
24. Dani, Ahmad Hasan; Masson, Vadim Mikhaĭlovich (1993). History of Civilizations of Central Asia: The Dawn of Civilization : Earliest Times to 700 B.C. Vol. 1. Paris: UNESCO. ISBN 978-92-3-102719-2. Archived from the original on 2021-04-23. Retrieved 2021-04-23.
25. Daval, Jean Luc (1979). Modern art: The decisive years 1884–1914 (in French). Translated by Harrison, Helga. Geneva: Skira. ISBN 0-8478-0212-4. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
26. Daval, Jean-Luc (1980). Avant-garde art, 1914–1939. Geneva: Skira. ISBN 0-8478-0334-1. Archived from the original on 2021-04-30. Retrieved 2021-04-30.
27. Dempsey, Amy (2018). Modern Art. Thames & Hudson. ISBN 978-0-500-29322-5.
28. Dissanayake, Ellen (1974). "A Hypothesis of the Evolution of Art from Play". Leonardo. 7 (3): 211–217. doi:10.2307/1572893. ISSN 0024-094X. JSTOR 1572893. S2CID 49569697.
29. Drimba, Ovidiu (1985). Istoria Culturii și Civilizației [History of Culture and Civilization]. București. ISBN 973-44-0118-1. OCLC 20934624. Archived from the original on 2021-09-13. Retrieved 2021-04-23.
30. Dube, Wolf Dieter (1983). Expressionists and expressionism. Geneva: Skira. ISBN 978-0-8478-0494-8. Archived from the original on 2021-04-30. Retrieved 2021-04-30.